

**COLLEZIONE DI MUSICHE PER CHITARRA
DIRETTA DA ANGELO GILARDINO**

HENK BADINGS

12 PRELUDES
VOOR GITAAR
(I - VI)

Revisione e diteggiatura di
ANGELO GILARDINO



EDIZIONI MUSICALI *Berben* **ANCONA - MILANO**

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12 PRELUDES

VOOR GITAAR

Gecomponeerd in opdracht
v.d. Gemeente Amsterdam

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I - INTRADA

Pesante $\text{♩} = \pm 48$
grandioso

f

CHH CI

CV

CV

CHH CI

CV CIV CHH CVIII CHH CVIII CX

CV CX CV CVIII CHH CV CV

CVII

CHH

[illegible]

II - INTERLUDIO

Con moto $\text{♩} = \pm 120$

poco f

am i a mi a m i p m i

mi m a m i m a i

CI

CIH

CIV

CIH

CII

CIV

CI

CI

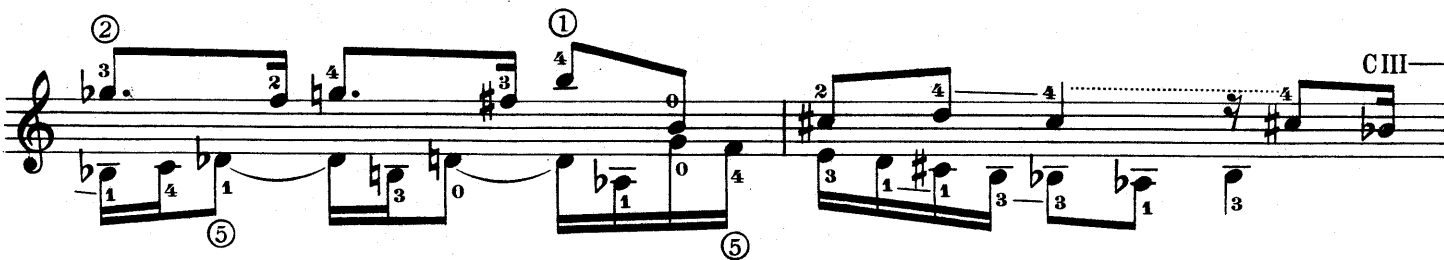
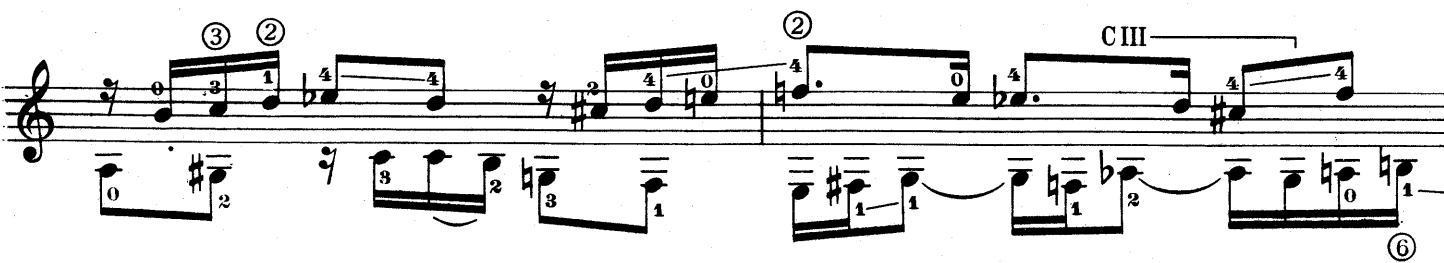
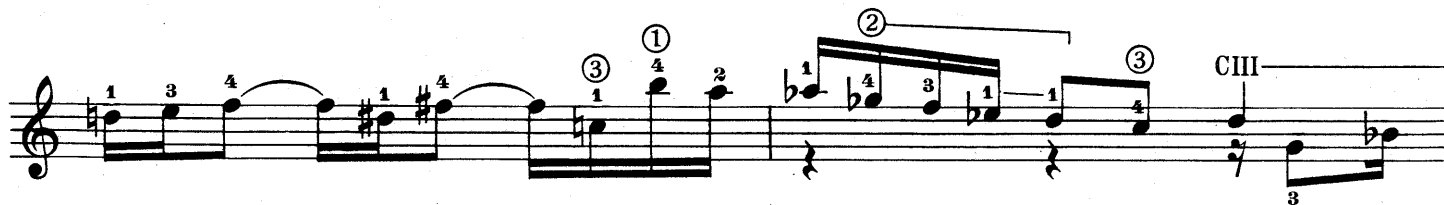
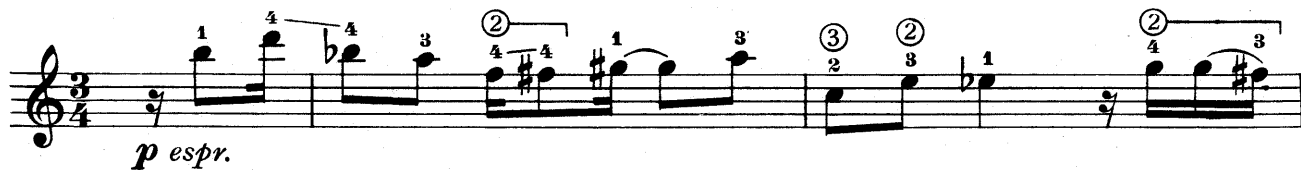
CII

CIV

CIII

This page contains ten staves of musical notation for guitar. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 0), accidentals (sharps, flats, naturals), and dynamic markings. Roman numerals (CII, CIII, CIV, CVI, CVII, CX, CXI) are placed above certain measures. A forte (*f*) dynamic marking is present in the sixth staff. The piece concludes with an *arm.* (armando) instruction and a final Roman numeral XII.

III - CANON

Lento $\text{♩} = \pm 60$ 

This page contains seven staves of musical notation, likely for guitar, written in a system with a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and fret numbers (0, 1, 2, 3, 4, 5). Circled numbers 1 through 6 are placed above certain notes, possibly indicating fingerings or specific techniques. Performance markings include 'CI' (Crescendo), 'CV' (Crescendo), 'CVI' (Crescendo), 'CVII' (Crescendo), and 'CVIII' (Crescendo). The notation is organized into measures, with some measures containing multiple notes and others containing rests. The overall style is that of a professional musical score.

IV - YAYA

Vivace $\text{♩} = \pm 144$

f *sempre f, ma scuro*

CI

CIII

CVI

* Kam register

CI

CI

CII

CV

CVIII

CIII

CII

CV

CIV

CVII

CVI

CIX

CVIII

CVII

CX

CIX

arm. XII

* CI CIV CVII CVI CIII

CIX CVI CIV

ff

arm.

arm.

arm.

decresc. poco a poco

p

* Il rigo inferiore riporta la versione originale.

V - TRICINIUM

11

Con moto ♩ = 120

p espr.

② CIV ④ ② CV ⑤

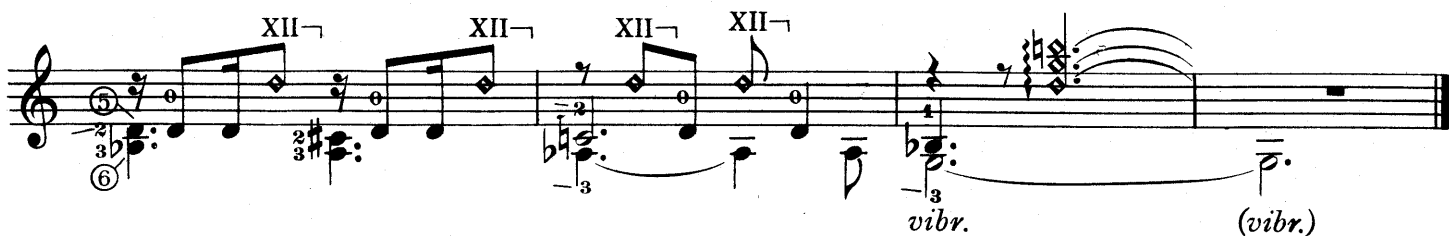
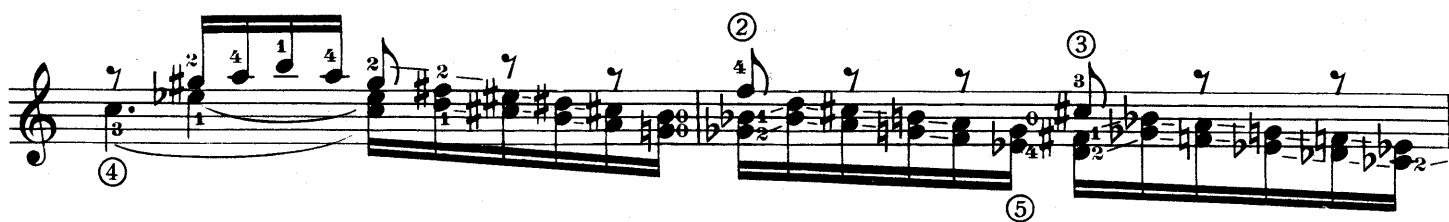
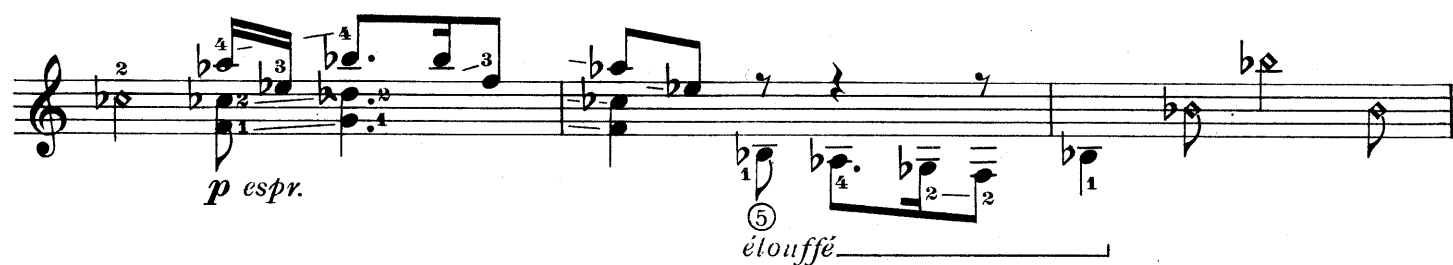
arm. XII ④ arm. XII ④ ② ① 3 0 3 0 3

CVII CI

CIV CVII CI

CI ⑦

The musical score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines with fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). A marking "CIII" is placed above the staff. The second staff continues the melodic and harmonic development. The third staff includes a triplet of eighth notes marked with a circled 5. The fourth staff features a piano (*p*) dynamic marking and a slur over a series of notes. The fifth staff continues the melodic line. The sixth staff includes a crescendo (*cresc.*) marking. The seventh staff concludes the piece with a piano (*p*) dynamic marking and a final chord.



VI - UTOPIA *

Rubato $\text{♩} = \pm 100$ ($\text{♩} = 200$)

poco f

The musical score consists of six staves of music. The first staff begins with the tempo marking 'Rubato' and a metronome marking of $\text{♩} = \pm 100$ ($\text{♩} = 200$). The first two staves are marked 'poco f'. The music is written in a single melodic line on a treble clef staff. Fingerings are indicated by circled numbers 1 through 6. The notation includes various note values, including half notes, quarter notes, and eighth notes, as well as rests and slurs. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The first staff has 10 measures, the second 10, the third 10, the fourth 10, the fifth 10, and the sixth 10. The music concludes with a final note on the sixth staff.

* Eseguire tutto il brano in armonici naturali: le note scritte ne indicano l'effetto; su ogni suono, è indicata la corda che lo produce.

The musical score is written on a single treble clef staff, divided into seven systems. The key signature is one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and fingerings indicated by circled numbers 1-6. The piece concludes with a double bar line.

COLLEZIONE DI MUSICHE CONTEMPORANEE PER CHITARRA DIRETTA DA ANGELO GILARDINO

ABSIL Jean

Concerto pour guitare et petit orchestre op. 155
Contrastes op. 143 (*pour deux guitares*)
Petit bestiaire op. 151
Sur un paravent chinois op. 147

AMBROSIUS Hermann

Impressionen

APIVOR Denis

Discanti op. 48
Seis canciones de Federico Garcia Lorca op. 8
(*for voice and guitar*)

ARNELL Richard

Barbara op. 120

BADINGS Henk

12 Preludes (*in due volumi*)

BAUMANN Herbert

Concerto italiano (*per chitarra e orchestra da camera*)
Toccata, Elegia e Danza

BERKELEY Lennox

Theme and variations

BETTINELLI Bruno

Improvvisazione

BURGHAEUSER Jarmil

Tesknice (*Canti dell'ansietà*)

CASTELNUOVO - TEDESCO Mario

Caprichos de Goya op. 195 (*in quattro quaderni*)
Concerto per due chitarre e orchestra op. 201
Passacaglia op. 180 (*Omaggio a Roncalli*)
Platero y yo para narrador y guitarra op. 190
(*in quattro volumi*)
The divan of Ion, Ezra, Moses (*per canto e chitarra*)
Variations plaisantes sur un petit air populaire op. 95

DESDERI Ettore

Toccata e fuga

DODGSON Stephen

Fantasy - Divisions

DUARTE John W.

Five quiet songs op. 37 (*for voice and guitar*)
Greek Suite op. 39 (*for two guitars*)
Prelude, Canto and Toccata op. 38
Suite antica
Suite piemontese op. 46
Variations on a French nursery song op. 32
(*for two guitars*)

EASTWOOD Thomas

Amphora

FARKAS Ferenc

Cinque canzoni dei trovatori (*per canto e chitarra*)
Six pièces brèves

FARQUHAR David

Ostinato, Capriccio ed Epilogo

FOX Victor

Prelude, Hymn, Allegro

FRANCO Johan

Four pieces
Suite of American folk songs
Three prayers

GARGIULO Terenzio

Toccata

GILARDINO Angelo

Abreuana

Canzone notturna

Estrellas para Estarellas

Kindheit su una poesia di G. Trakl

Trepidazioni per Thebit

GRIMM Friedrich Karl

Due pezzi op. 150

HAUG Hans

Alba

Concertino per chitarra e orchestra da camera

Fantasia (*per chitarra e pianoforte*)

Prélude, Tiento et Toccata

Preludio

KAUFMANN Armin

Rhapsodie op. 97

KERR Harrison

Variations on a theme from "The Tower of Kel"

LUMBY Herbert

Preludio e Capriccio op. 56

MARGOLA Franco

Leggenda

MEIER Jost

Trois reflets

ORREGO - SALAS Juan

Esquinas

PERALDO - BERT Nilo

Due improvvisi

READ Gardner

Canzone di notte op. 127

RODRIGO Joaquin

Elogio de la guitarra

ROSETTA Giuseppe

Canti della pianura

Canzoni dell'alta Italia

Mirage

Preludi per Gilardino

Preludio, Barcarola e Scherzo

Sei poemi brevi

Sonatina

Weissiana

RUIZ - PIPÓ Antonio

Cantos a la noche (*para voz y guitarra*)

Estancias

SANTÓRSOLA Guido

Cinco preludios (*staccati*)

Cuatro tientos

Sonata

Sonata n. 2 ("Hispanica")

Vals romantico

SAUGUET Henri

Trois préludes

STEVENS Bernard

Ballad ("The bramble briar") op. 45

STOKER Richard

Improvisation

TANSMAN Alexandre

Pezzo in modo antico

TORROBA Federico Moreno

Suite miniatura

WILSON Thomas

Three pieces

WISSMER Pierre

Barbaresque (*per due chitarre*)

Partita

Prestilagoyana (*per due chitarre*)